

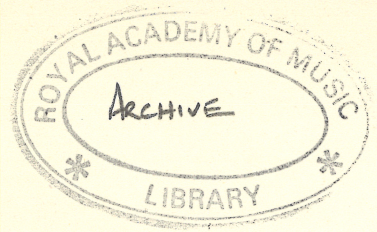


THE
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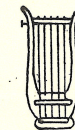
November 1939



THE R. A. M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, A.R.A.M.



"Sing unto God"

No. 115

November 1939

ROYAL ACADEMY OF MUSIC
YORK GATE, MARYLEBONE ROAD
LONDON N.W.1.

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Special Notices for 1940

LENT TERM will begin on Monday, January 15th—not 8th as announced in R.A.M. Calendar.

MIDSUMMER TERM will begin on Monday, May 6th—not April 29th as announced in R.A.M. Calendar.

Musical Education in War Time

The prompt announcement by the Principal during the week following the declaration of war that he had been empowered by the Committee of Management to decide that the Academy should re-open for the Autumn Term on September 18, brought much-needed assurance to the minds of many connected with the institution and in the musical profession generally. The good reasons actuating his decision were stated in a circular letter to professors dated September 6.

The sudden disorganization of business, social and domestic affairs affecting all classes of the community was not least felt among musicians, and the decisions of educational authorities such as the R.A.M. have had great influence in helping the rank and file among teachers to know what best to do in regard to their own work. The natural reactions of all in these times are towards the obvious and material national necessities and other aspects are likely to be overlooked. But those of us who remember the years 1914-18 will recall how increasingly it became evident that the maintenance and strengthening of spiritual influences were vital to the welfare of the nation and that the cultural and refining side of the training of the young must not be neglected. For those whose responsibility lies in these directions it is true that "they also serve," and the assurance which the continuance of the work of the R.A.M. and similar schools gives will hearten and encourage them.

In order to preserve contact with those students who were not intending to continue their work at the R.A.M. because of the war, the Principal wrote a personal letter to each of them with his own hand at the beginning of the term. A considerable number, in consequence, have reconsidered their decision and the total of active students has since continued to grow. Work is going forward at the Academy in a manner which must strike visitors as surprisingly complete and with unimpaired efficiency in spite of all inconveniences and restrictions of war-time. Already, at the time of writing, three Fortnightly Concerts, Informal Concerts and a New Music Society's Concert have been held, and others, Fortnightly (Nov. 15 and 29), New Music (Works of Arnold Bax, Nov. 16), Chamber Music (Nov. 23), Choral (Nov. 29),

Orchestral (Dec. 1) and Conductors' Course (Dec. 8) are announced. Besides these, a new Mozart Chamber Music series for next term is in active preparation, and during Review Week (Nov. 27-Dec. 1) we are promised:—*Boyd Neel Orchestra* and Frederick Moore, *The Road to Success* on Nov. 27; *Address by the Principal* and *Recital by Lionel Tertis and William Murdoch*, on Nov. 28; *New Music: New Ear*, by Theodore Holland, and *Choral Concert* conducted by Ernest Read, on Nov. 29; *Ideals and Equipment* by Percival Driver, and *Chamber Opera* by Geoffrey Dunn, with Mozart's *Bastien and Bastienne* (Intimate Opera Co.) on Nov. 30, and *Orchestral Concert* under Sir Henry Wood on Dec. 1. When it is remembered that very many professors and students are doing valuable national service in a variety of such work as A.R.P., Red Cross, Transport, Hospital Supply, etc., this is indeed a fine programme of activity.

At a meeting of the R.A.M. Club on October 16, it was decided that the *R.A.M. Magazine* should be published as usual this term, but considerable curtailment of the contents previously planned became necessary. Among articles unavoidably held over are:—*Notes on an Old Song*, by Frederick Keel, and *The Society of Women Musicians*, by Marion M. Scott (Editor of *R.C.M. Magazine*). Other items of Academy news have been given in shortened form and records such as *Recent Awards*, etc., which have appeared in the public press, have been omitted.

S. H. L.

Drama

On June 20 in the Duke's Theatre, extracts from *Ladies in Waiting* (Cyril Campion), *London Wall* (John van Druten) and *The Three Musketeers* (Dumas-Hamilton) were given in the competition for the Lord Howard de Walden Gold Medal for Dramatic Ability. The award was made to Vera Pyne; Madge Frost being highly commended and Dorothy Dunn and Olga Gwynne commended. The Adjudicator was Mr. Haddon Mason. On June 21 Miss Margaret Yarde awarded the George Grossmith Medal to Betty Webb, highly commended June Myles and commended Sonia Peters and Mary Shaw. On this occasion extracts from *Poison Pen* (R. Llewellyn) and *Fresh Fields* (Ivor Novello) were included. The performances were under the direction of Miss Ena Grossmith.

Beethoven *

by

B. J. Dale

The Lecturer began by explaining the reasons which had prompted him to speak upon such a well-worn subject. He referred to the danger of Beethoven's music being taken too much for granted, especially in a school like the Academy, where it is, so to speak, part of our "daily bread": to the desirability of taking stock from time to time of our attitude to the great masters: and to the difference in the appreciation of Beethoven's music shown by the "ordinary listener," on the one hand, and the trained, discriminating musician, on the other. The former, as a rule, is not troubled by the doubts which one not infrequently encounters in the latter. The lecturer confessed that he himself had not found the path to the understanding of Beethoven a straight or an easy one, and he felt that it was largely as the result of analysing not only his own doubts, but also those of pupils and friends with whom he had discussed this matter, that he had been able, as he believed, to come to terms with Beethoven.

Referring to the disconcerting inequality of Beethoven's work, he proceeded—"It is vain to expect from Beethoven either the consistent nobility of Bach or the well-nigh unvarying perfection of Mozart. The man who was able to scale the topmost heights of inspiration descended at times to pretty low depths of commonplace. Quite apart from a number of definitely second-rate works, there is the danger that a work of the loftiest intentions may be marred by some sudden error of taste or loss of grip—Beethoven can 'let one down' in a way which Bach and Mozart never do. This is partly explained, of course, by Beethoven's capricious personality, combined with the circumstances of his life: those who would understand Beethoven the Musician must understand Beethoven the Man.†

"The prime duty of us musicians, however, is to judge a composer through his music, and it is only as an aid to this that the study of life and personality should be undertaken. An extraordinarily interesting revelation of the nature of Beethoven's musical faculty, as well as of his methods as a composer, is provided by the famous 'sketch-books' in which he was accustomed to jot down his ideas when and where they might occur to him.

* Condensed from a Lecture given during *Review Week*, March, 1939.

† As a valuable study of Beethoven's life and character, the book on Beethoven by Mr. W. J. Turner was recommended.

Not only may we see, in these sketch books, the first, embryonic form of many of his most famous themes ; in many cases it is possible to trace the gradual evolution of these, through a number of intermediate stages, until the perfected idea finally emerges. These sketch books make one thing perfectly clear —and that is that Beethoven was not spontaneously musical in the sense that Mozart and Schubert were. The only difficulty for those composers would appear to have been to get the notes down on paper while the mood of inspiration was still vivid.

“ A composer, however, must be judged by the work he produces, and not by the processes which lead to its production, and, for Beethoven, this wrestling with his material was an indispensable preparation for what we call ‘ inspiration ’—that being, for the composer, the joyous moment when his ideas take wings and carry him along with them to all sorts of unimagined beauties and experiences. My old teacher, Mr. Frederick Corder, who had a gift for humour of the sardonic type, used to say—‘ Inspiration ? My dear boy, inspiration is 90 per cent perspiration ! ’ That saying often comes back to me when I think of the way in which Beethoven had to win his ideas, note by note and bar by bar.

“ In examining Beethoven’s sketches one is often struck by the trite, banal nature of many of the initial ideas jotted down—it seems almost incredible, in fact, that he should have thought it worth while to record them. Another point, not without its significance, I think, is that in very few cases did Beethoven indicate any harmony. The modifications which he made are almost exclusively in the melodic line and rhythmic scheme.” (Examples from the sketch books were then played.)

The lecturer discussed Beethoven’s harmony, which, he felt, constituted in certain respects a stumbling-block for the sensitive musician, who is apt to find it too unadventurous, too colourless, too much dependent upon the primary harmonic constituents of a key. Beethoven’s use of keys, in relationship to form, was examined, and the varied means employed to establish and consolidate the authority of the tonic key were demonstrated in examples from the Bagatelle in F, Op. 33, the Pianoforte Sonatas Op. 53, 57 and 90, the String Quartet in E minor, Op. 59, No. 2, the 4th Pianoforte Concerto, the Overture, Leonore No. 3 and the 8th Symphony. Speaking of Beethoven’s use of tonic and dominant harmony, the Lecturer said, “ If it be said that the primary harmonies are, at times, emphasized by Beethoven to a degree which seems perverse, the fact remains that it is often this very element in his music which gives it its superb vitality. Nothing could be more false

than to ascribe it to any poverty of the harmonic sense.” This point was illustrated by extracts from the String Quartet in F, Op. 59, No. 1 and the C minor Symphony. Further examples, from the 9th Symphony and the Pianoforte Concertos in C minor and E flat, showed how Beethoven was able to turn the limitations of “ natural ” horns and trumpets to good account. “ The great composer is not deterred by limitations, nor does he despise conventions as such. It is the minor luminary who is troubled by such things.”

Turning to the dramatic element in Beethoven, the lecturer felt that here, too, the real issue was in some danger of becoming confused. “ There can be few of us, I think, who are not conscious of the intense dramatic force in many of Beethoven’s most characteristic works—but is there any need to impute to the composer the deliberate intention of giving musical expression to ideas, occurrences, states of mind or scenes which, in themselves, have nothing to do with music at all ? Whether there be any need or not, the temptation to do this has assailed a surprising number of Beethoven’s commentators.” (Extracts from the writings of Romain Rolland, Paul Bekker and Arnold Schering were quoted, in which pictorial and literary backgrounds of a highly imaginative nature are suggested for certain of Beethoven’s works.) “ Beethoven himself may have lent a little colour to these theories by certain remarks which he let drop in his less-guarded moments. He was often pestered to say what this or that one of his compositions ‘ meant ’—and that is a thing which one should never ask a composer !—and on some such occasions he is reported to have made cryptic references to Shakespeare, the significance of which has certainly been much exaggerated, if, indeed, they had any significance at all.

“ Not that Beethoven was impervious to the appeal of poetry and drama : in spite of defective education, the range of his reading was wide, and his music, like that of any composer worthy of the title, was the natural expression of the rich and varied experience—physical, mental and spiritual—of his life. All that we know, however, of the man and his music goes to prove the subjective character of this expression : indeed, it may be doubted if music of the finest type has ever been produced through the conscious influence of external realities. All this search for objectivity in the music of Beethoven merely serves to distract one from the real truth concerning it, which is that the dramatic significance is in the music itself, and is only to be appreciated by close and thorough-going analysis of it. I do not mean analysis merely of the form and structure of individual movements, which is perhaps the most usual acceptance of the term in an educational institution. Important

as this is, it has its dangers, being too often undertaken in the hope of confirming preconceived theories. Let us not forget the case of the L.R.A.M. candidate who, on finding it impossible to square a certain movement of Beethoven with her own views on musical form, added the pathetic comment, 'In this case, Beethoven would appear to be wrong'! Analysis of this type is too often conducted in the spirit of a post-mortem, with an anxious eye searching to find if the second subject is in the right place.

"The kind of analysis I mean is analysis of the living music. The protagonists in Beethoven are the musical ideas themselves: and as one idea grows and leads into another, and their full significance is revealed in the stress of development, we have drama in terms of music which can be as momentous and thrilling as any drama of words.

Beethoven's ideas seem to have in themselves the seeds of growth to a greater degree than those of any other composer. The way in which they develop suggests the cellular growth of the living organism, and one feels this all the more strongly, perhaps, when the ideas themselves are of the briefest (and, one may say, the tritest) nature, as in the first movements of the C minor and Eroica Symphonies." (Examples from these works were then played, as well as from the 4th Pianoforte Concerto and the Violin Concerto.)

"While it is the dramatic Beethoven which makes the most immediate and forceful appeal, there is, side by side with this, another Beethoven which it is not less important to recognize and to understand—one which is best described, perhaps, as the 'sublime' Beethoven (if an expression may be allowed which is hardly fashionable to-day)—the Beethoven to be increasingly found from the middle period onwards, notably in some famous slow movements, e.g., those of the Emperor Concerto, the Violin Concerto and the 9th Symphony: in portions of the last two Pianoforte Sonatas and in the later String Quartets." (An extract from the slow movement of the "Harp" String Quartet, Op. 74, was then played.) "It was of the Beethoven of that type that Wagner wrote the following: 'The æsthetic idea of the sublime is alone applicable here, for the effect of serenity passes at once far beyond the satisfaction to be derived from mere beauty.' It is the mere beauty, the sheer, incomparable beauty of Mozart, as shown in the exquisite grace of his melody and the perfection of his form and texture, which move us: but it is behind the notes of the serene Beethoven that we find something which is unanalysable, something which takes us into a more rarefied, more highly spiritual atmosphere than is to be experienced in all music; and I think one feels this all the more strongly when the means employed are the most simple.

"Take the slow movement of the Violin Concerto. In this, Beethoven dispenses with all adventitious aids to effect to a greater degree than in any other of his movements. Apart from a few modulations in the main theme, the key of G is not once quitted. Nothing occurs to disturb the mood of unruffled calm. While the soloist pours out a stream of melody, the accompanying harmonies, of the simplest diatonic type, are sustained first by the strings, then by the woodwind: save for one brief 'forte,' the prevailing 'pianissimo' remains unchanged. I cannot help feeling that in its extreme reticence this movement deserves to be classed among the most daring achievements of music.

"Schumann once wrote, 'Beethoven is often at his greatest when he seems to be saying the very least.' Those are very wise words, and I think you will find in them the key to the understanding of a good deal of Beethoven. . . .

"I would like to make it clear that I do not believe it to be possible, or even desirable, to do more than lay the foundation of Beethoven-understanding during one's student days. No one composer, or school of composers, has the right to a monopoly of attention, and, among the many urgent claims to which we must give heed, those of present-day composers cannot and should not be denied. In times like these, however, when the foreground of the musical picture displays so much which is diverse and problematical, a sense of perspective is called for, and we shall not be aided in our efforts to see things in due proportion if the background of our picture does not do justice to its central figure.

"Putting metaphor aside, what bearing has the study of Beethoven on our attitude to modern music? We learn from him, first and foremost, that in music (as in everything else) character, personality and strength of will are the things which really count—those qualities which enabled Beethoven, in spite of the fact that his sheer musicality was not of the same superlative order as that of Bach or Mozart, and in spite of the cruel handicap of his deafness, to become the greatest figure which music has yet known. We learn from him that character and personality in a composer's work are more important than idiom: that development and structure are more important than colour (which is not to say that colour is *unimportant*): that originality and novelty are not necessarily synonymous. The great creative artist is not he who is preoccupied with the side-issues of his art, fascinating as these may be. There must be something universal in his appeal, something democratic (using the term in its broadest sense) which brings it home to the ordinary, normal individual: for the great artist is not an eccentric, but is the normal man with his powers of imagination raised to the *n*th degree.

The Academy — Last Time

by

Harry Farjeon

The Academy in war-time—in the last war-time. What chiefly strikes me in thinking back? The absence of sand-bags, perhaps; we had not to worm our way in, though we had our amenities even then. For then, as now, we possessed an air-raid shelter, and one put to the test as our present refuge has not yet been. It was there that Hallett's talent was revealed, for he would cheer the weary waiting public with trumpet solos, as was fitting, though not entirely to be expected, in a Hall Porter of the Royal Academy of Music.

But the absence of sand-bags is, after all, a negative memory. More actual is the remembrance of the Debating Society, which floods over me at the thought of those days. This, too, was but a sign of the general social activities that went on. Three hundred students is a comfortable number. Everybody can know everybody, especially under the pressure of grave events shared in common; cliques may be formed—true—but there is no room for those vast sandy deserts between Orchestra and Operatic, between Pianists and Bassoon-players that may decentralize the activities of eight hundred. Am I right in believing that then took place the first Students' Dances? Certainly, before that war the idea that giddy young things should gyrate upon the very shrine of Apollo was unthinkable. Dances, yes, but the Debating Society was the thing. Paul Kerby got it up (he made at least half the speeches, and those the longest), other prominent members being Warwick Braithwaite, Cynthia Cox and Lilian Smith. These three have since served us as professors and conductors, as have many others of that time. Leslie England, Egerton Tidmarsh (who still remembers a new-laid egg presented to him by my mother when he came to play to her while training for the Army). And was it not a grand thing that these should try, as we do now, to keep alive for the future our heritage of the beauty of the past? We are part of the *Shangri-là*—the Lost Horizon of what is *not* to be lost; the treasures that are the gold in this world of iron.

There was no conscription in the early days of that war, and the consequent turmoil was very disturbing. Who had enlisted, who ought to enlist, who couldn't enlist? And why? White feathers, and all that cruelty, though I saw no sign of this in the Academy. Threatening post-cards, though, the Principal did receive, vowing window-breaking (then there had not been invented paper strips to confer invulnerability; science progresses)

—yes, we were to be subjected to teaching with open window-spaces despite the Committee of Management unless we turned away our long-naturalized professors Oscar Beringer and Hans Wessely. I always remember the sad voice of the latter, speaking to me about Austria, when that nation faced its first ruin. "All my interests are in England . . . but still Austria is my country." Mackenzie stood by his professors, all honour to him.

Possibly on account of the laws concerning conscription or the lack of it, a list was posted up containing the names of all professors, and their ages. You would see wistful maidens and contemptuous youths scanning this revealing document as you slunk by. It was devastating. Some of us have never since re-established our juvenility. Please don't do it again.

Our first loss was the brilliant young composer, Willie Manson. A wave of mutual sympathy and understanding ran through the Academy at the news: we felt that we, as a body, were in it. And we were one: sorrow is a strong cement.

And presently came the 11th of November, and it was over. As it will be, again.

Opera

The Immortal Hour — Rutland Boughton

The remarkable success of Boughton's opera in former years gave to its revival at the R.A.M. for four performances on July 11, 12, 13 and 14 an expectant interest which was by no means disappointed in the event.

William Sharp (Fiona Macleod) has told us that he "attempted to give voice to two elemental emotions, the emotion of inevitableness of destiny and the emotion of tragic loveliness." To such a purpose music can bring a transcendent subtlety of expression, attainable by no other means, towards a revelation of human instinct which is beyond the scope of words. The appeal which the work makes is the measure of Boughton's success in this.

The performances had the advantage of a very ample orchestra of which Aylmer Buesst made most effective use. The Principals, Trevor Anthony (*Dalua*); Elizabeth Sheridan, Joan Taylor, Margaret Hewitt and Thelma Weeks (*Etain*); Roderick Jones and Clement Hardman (*Eochaidh*); Erin Tosi and Denis Catlin (*Manus*); Nest Rosser Evans and Morvyne Fenwick-Owen (*Maive*); Ronald Currie, Douglas Ward and Ernest Dennis (*Midir*), were ably supported by the rest of the cast. The singing of the chorus "off," under Robert Alva, was efficient to a degree seldom heard, fulfilling the important intentions of the composer. Stage Managers were Joyce Hutchinson and George Kimm; the Ballet was arranged by Flora M. Fairburn and Geoffrey Dunn was Producer.

Distribution of Awards

by Ben Davies Esq., F.R.A.M.

The proceedings opened at 11.30 with a programme of music by String Orchestra under Mr. Herbert Withers, which included a MS. Prelude by Greville Cooke—*Evening over Bemerton*—calling up by its quasi-ecclesiastical idiom thoughts of George Herbert; Schubert's *Standchen* for Contralto Solo (Vera Healy), Women's Chorus and Pianoforte, conducted by Mr. Frederick Jackson, and two Irish Airs arranged by Percy Grainger. The Principal introduced Mr. Davies—"one of the most distinguished and beloved members of the profession graduating from the R.A.M.; one who appears to possess the secret of eternal youth and who radiates geniality."

After presenting the medals and certificates Mr. Davies addressed the students, and his amusing relation of memories of the Opera Class in Tenterden Street round about 1880, recalling humorous incidents during performances of *The Magic Flute*, *Faust*, etc., was punctuated by almost continuous laughter and applause. Turning to more serious matters, Mr. Davies gave his hearers wise advice, from his very long experience, as to the primary importance of words in singing—"learn to sing properly in *English* first"—and of acquiring a sound and thorough technique.

The Warden proposed a vote of thanks to Mr. Davies, who, he said, had demonstrated that fine artistry and high ideals can bring fame and happiness. The audience responded with the utmost warmth and the National Anthem followed.

Annual Distribution of Prizes

by H.R.H. The Duchess of Gloucester

The Annual Distribution of Prizes took place in the Duke's Hall on July 18 at 3 p.m. H.R.H. the Duchess of Gloucester was received by the Governing Bodies and there followed a repetition of the programme of music heard at the morning ceremony.

Preceding his Annual Report, the Principal expressed the pleasure that the presence of H.R.H. gave to all present and read a telegram he had just received from H.R.H. the Duke of Connaught. Dr. Marchant referred with regret to the losses which the Academy had sustained among the Governing Bodies and Staff during the past year and welcomed those whose names had been added to the list of professors. Speaking of Sir Henry Wood's Jubilee as conductor he announced that as a result of the Albert Hall concert and

personal contributions, a sum of over £8,000 had been collected for the purpose of endowing beds in London hospitals for the sole use of orchestra musicians. Further to mark the occasion, Sir Henry had presented the whole of his musical library to the Academy. This library, Dr. Marchant said, was unique as a private collection, consisting as it did of no less than 2,800 orchestral scores and 1,920 complete sets of orchestral parts. "This is a wonderful gift for which we are most grateful." Sir Henry had expressed the wish that any money which might accrue from hiring of scores or parts should be devoted to a fund for necessitous students.

The Principal next mentioned newly founded scholarships, prizes and gifts (already announced in *R.A.M. Magazine*) and also a new Prize for Wood-Wind Instruments, to be associated with the name of John Solomon, which had been given by Theodore Holland, Esq. The chief performances in the various departments—Composition, Orchestral, Chamber Music, Choral, Operatic and Dramatic during the year were reviewed and Dr. Marchant concluded by offering his warmest thanks to the Governing Bodies, the professional, clerical and general staffs, and congratulated students upon the remarkably high standard of achievement attained in all branches of Academy activity.

A vote of thanks to H.R.H. was proposed by Sir Courtauld Thomson and the proceedings closed with the singing of the National Anthem.

The Professorial Staff

Among the recent appointments announced by the Principal during his Annual Report were :—Dr. Harold Rhodes, A.R.C.M., F.R.C.O., Organist of Winchester Cathedral (Organ), Mr. George Eskdale (Trumpet), Mr. Gilbert Vintner, A.R.A.M. (Bassoon) and Mr. Douglas Thomson (Viola).

LONDON UNIVERSITY—Among the degrees conferred by the Chancellor *in absentia*, owing to the withdrawal of the university from London, was that of D.MUS. *honoris causa*—Sir Henry Wood.

The Library

The removal of the several departments of the Library into the basement of the main building of the Academy—no light task—has now been safely accomplished. The new arrangement will be of great comfort and convenience during the coming winter and under present conditions. It is also pleasing to announce that Sir Henry Wood's magnificent collection of orchestral music will be more easily available and in a place of greater safety.

The Academy Alphabet

by Harry Farjeon

(Concluded)

V for Violin

They say that when the world was soft,
And shaped by every creeping thing,
When even shadow cast from wing
Would mould below thought born aloft—

They say that then an angel sang
To soothe some little wounded sheep
From whose sweet body, bathed in sleep,
The truest Voice of music sprang.

W for Watch The Beat

Watch the Beat, Watch the Beat,
Tether those eager feet,
All hotch and potch !
Let the egg gently boil
(Scrambling will only spoil ;)
Watch the Beat, watch the Beat ;
Don't beat the watch !

X for Unknown Quantity

An unknown quantity is X :
She sings the notes no-one expex.

Y for York Gate

York is the Gate for Roses,
White roses of song :
York is the place for Roses,
Speed them along !
You may come to York Gate for Roses,
And you won't go far wrong.

Z for The Last

Z is the last : that day will come
When you will fly your present home ;
Whizz here, whizz there, a-whizz-zz-zz
(And where you go, there music is ;)
Buzz here, buzz there, a-buzz-zz-zz
(Singing your memory of us.)
The book of life we have not taught—
From Life itself that wisdom's caught—
But still, the Alphabet is said :
Go forth and use it—A to Z !

Births

ANDERSON—On July 23 and 24, to Kathleen (née Hunt) wife of Captain W. F. Anderson, M.B.E., M.C., R.E.—twin sons. (The younger only survived three days.)

Marriages

FFOULKES—HILL. On September 1, at Orpington Parish Church, Myra ffoulkkes to Reginald Grisold Hill.

WINDSOR—JEYNES. On September 7, at Templecombe Parish Church, Madeline Wynne Windsor, A.R.A.M. (Professor at R.A.M.) to Alban Jeynes, A.R.A.M. (Professor at R.A.M.). The Revd. Prebendary Windsor, father of the bride, officiated.

Errata

In the notice of the R.C.O. Reception in our issue of July last it was stated that Dr. Shinn had been Hon. Treasurer and Hon. Secretary for many years. We understand from him that these offices have never been held by one and the same person. Sir Percy Buck occupies the position of Hon. Treasurer.

Dr. Stanley Marchant's name was wrongly given as the 1938 Past-President of the Club at the end of Mr. Knott's article, *Some Jubilee Reflections*. Sir James Jeans was President during that year and Dr. Marchant accepted office again in January, 1939.

In Memoriam

Bertram Walton O'Donnell, M.V.O. F.R.A.M.

August 20

Mr. O'Donnell, who died from pneumonia at Holywood, Belfast, at the age of 52, had been B.B.C. Director of Music in Northern Ireland since 1937, and for ten years previously his name had been familiar to millions of listeners as Conductor of the Wireless Military Band.

He belonged to a family of bandmasters and was born in Madras, where his father was serving. At the age of 13 he won a violoncello scholarship at the Royal Irish Academy of Music and in 1901 was awarded one at the R.A.M., where he remained ten years. After a course at Kneller Hall he was appointed to the 7th Hussars and in 1917 became Director of Music in the Royal Marines at Portsmouth. In 1925 he, with his band, accompanied the Duke of Windsor, then Prince of Wales, in *H.M.S. Repulse* to South Africa and South America.

Mr. O'Donnell was for several years Professor of Composition and Military Music at the R.A.M. and also deputized for Sir Henry Wood in the orchestral department. His last appearance there in the capacity of conductor, when he directed a notably finished performance of the programme of music at the Distribution of Prizes in 1937, will be remembered by many.

Among his compositions for military band, the best-known is his *Gaelic Fantasies*.

Frank Romer, M.R.C.S., L.R.C.P.

August 7

Honorary Surgeon to the Royal Academy of Music, Mr. Romer was an Officer of the Order of St. John of Jerusalem and had been also, at one time, in charge of the Mechano-Therapeutic Departments at Croydon, Millbank and Aldershot. He published a number of books, including *Modern Bone-setting for the Medical Profession*.

John Camidge, Hon. R.A.M.

Mr. Camidge, who was 87 years of age, had been organist of Beverley Minster, Yorks. for 57 years. He represented the fifth generation of organists of that name in direct succession from John Camidge I (1735-1803), pupil and successor of James Nares, organist of York Minster.

R.A.M. Club

Founded in 1889

For the promotion of friendly intercourse amongst
past Students of the Royal Academy of Music

President

Mr. Harold Craxton

Vice-Presidents

Bax, Sir Arnold	Marchant, Dr. Stanley, C.V.O., F.S.A.
Clive, Lt.-General Sir G. Sidney, G.C.V.O., K.C.B., C.M.G., D.S.O.	McEwen, Sir J. B.
Dale, Mr. B. J.	Meux, Mr. Thomas
Goodson, Madame Katharine	Neilson-Terry, Madame Julia
Hess, Miss Myra, C.B.E.	Noble, Sir Saxton W. A., Bart.
Holland, Mr. Theodore, O.B.E.	Richards, Dr. H. W.
Jeans, Sir James, O.M., F.R.S.	Wallace, Mr. William
Keel, Mr. Frederick	Webbe, Mr. Septimus
Knott, Mr. Thomas B.	Wood, Sir Henry J.
	Woof, Mr. Rowsby

Committee

Mr. Sydney Robjohns (Chairman)

* Horne, Madame Elsie (1938-1940)	Farjeon, Mr. Harry (1939-1942)
†*Jeynes, Mr. Alban	Hayward, Miss Marjorie
§†Pirani, Mr. Max	* Martin, Miss Cecil
† Symons, Mr. B. McCara	§ Roberts, Mr. Wesley
Booth, Mr. Victor (1939-1941)	Waley, Mr. Alfred J. (Hon. Treasurer)
Craxton, Mr. Harold	†*Dyke, Mr. Spencer (Asst. Hon. Treas.)
Foggin, Mr. Myers	Nash, Mr. A. Brian (Hon. Secretary)
Head, Mr. Michael	Regan, Mr. Leslie (Asst. Hon. Sec.)
Waller, Mr. Percy	

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Alexander Mr. George	Matthews, Mr. Denis
Burke, Mr. Martin Teasdale	Mullins, Miss Margaret
Currie, Mr. Ronald	Rawling, Miss Barbara
Gorringe, Miss Mavis	Thomson, Miss Geraldine
Hardman, Mr. Clement	White, Miss Gladys
Liddell, Miss Olwen	Frenkel, Mr. Manuel
	(Hon. Secs. of Students' Sub-Committee)

Hon. Trustees

Lt.-General Sir G. Sidney Clive, G.C.V.O., K.C.B., C.M.G., D.S.O.	Dr. H. W. Richards
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Assistant Hon. Sec.

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§ Students' Liaison Sub-Committee

R.A.M. Club

Annual Report, 1939

The Committee have pleasure in presenting their 50th Annual Report. To mark the occasion of its Jubilee, the Club invited the Principal to be President once again ; his acceptance was very welcome in virtue both of his high office and the affection in which he is held by all members. His interest in the Club is unflagging and largely through his personal effort the membership of the Club increased by 75 this year. The Club desires to express to him its sincere thanks.

Two Social Meetings were held this year. On March 20 the Fleet Street Choir (Conductor : T. B. Lawrence) kindly gave their services in a programme of unusual distinction, and, on June 6, four members of the Club—Aubrey Brain, Harold Craxton, Spencer Dyke and Michael Head—provided a beautiful programme magnificently performed ; Brahms's Trio, a Delius Sonata and songs by Michael Head.

The Annual Dinner at Grosvenor House on June 23 was honoured by the presence of H.R.H. Princess Alice, Countess of Athlone, and the Earl of Athlone, the President being in the Chair. A large and distinguished company was present, including one of the Club's original members, Mr. T. B. Knott. (A Report appears on page 94.)

The subject of the R.A.M. Club Prize is " Lieder Singing and Playing."

Throughout the past session, the various sub-committees have met continuously : their keen work has contributed in no small degree to the successful administration of the Club's affairs.

It has been decided to discontinue the financial sub-committee, the purpose for which it was elected having been achieved.

The student members have shown characteristic enterprise and the Committee express grateful thanks to the two Hon. Secs.

In their report for the year, November, 1938 to October, 1939, the Students' Sub-Committee are pleased to record a year of continued progress.

The Committee consisted of : The Misses M. Crawshaw, E. Gordon-Wilson, J. Phillips, T. Weeks ; Messrs. G. Alexander, G. B. Dunn, S. Ellison, M. Frenkel, H. Marchant, D. Matthews, R. Sanders-Clark, T. Yelin. Hon. Secs. : Miss M. Crawshaw and Mr. M. Frenkel. Hon. Sports Sec. : Mr. S. Creber.

Social activities were as follows :

A talk on the *Experiences of a " Black and White " Artist*, by Mr. Starr Wood on Nov. 11, 1938, in the Duke's Theatre. Performances of *Candida*, by G. B. Shaw, and of *I made you possible*, by T. Brown, on Nov. 22 and 23, 1938. Plays produced by Miss J. Wyndham. Orchestra under direction of Mr. G. B. Dunn. (Houses on both nights sold out.) Profit, £3 6s. 10d. A Table-Tennis Match (Students *v.* Staff) on Dec. 1, 1938, won by the

Students. Students' Parties on Feb. 25th, 1939, and on March 28, 1939, in the Duke's Theatre. Dance Band (11 performers) under direction of Mr. G. Alexander.

Over 100 people present at each of these parties, including 15 R.C.M. Students invited to the latter party. Table-Tennis Match (*R.A.M. v. R.C.M.*) won by the Academy. Darts won by the College. A Darts Match, on March 2, 1939, at the R.C.M., won by the College. A Spelling Bee (*R.C.M. v. R.A.M.*), on June 22, 1939, at the R.C.M.—result : a draw. A Swimming and Dancing Party at the *Ace of Spades* Restaurant, Kingston by-pass, on July 17, 1939, 8 p.m. till midnight.

SPORTS ACTIVITIES :

The Football Team played during February and March, 1939, against the (Regent Street) Polytechnic, *v.* the R.C.M., Students *v.* Staff, and *v.* the B.B.C. Lacrosse was played by the girls every week in the Lent Term. Members of the newly-formed Tennis Section played on the courts in Regent's Park on Mondays and Fridays during Midsummer Term.

FINANCES :

Income over expenditure during Michaelmas Term, 1938,	£5 9s. 2d.
" " " " Lent Term, 1939,	£1 3s. 7d.
" " " " Midsummer Term, 1939,	£5 0s. 0d.
Collection in aid of Spanish Refugee Children : Total result,	£5 1s. 3d.

NEW ELECTIONS :

Miss G. White succeeded Miss M. Crawshaw as Hon. Sec. on Sept. 27, 1939. The new Students' Sub-Committee, elected at the Annual General Meeting on Oct. 13, 1939, consists of : The Misses M. Gorrington, O. Liddell, M. Mullins, B. Rawling, G. Thomson, G. White ; Messrs. G. Alexander, M. Burke, R. Currie, M. Frenkel, C. Hardman and D. Matthews.

The Students' Sub-Committee take this opportunity of thanking the President, the Senior Committee, and also the Secretary and Lady Superintendent of the Academy for their kind and generous support during the past year.

According to the rules, the Chairman and four members of the Committee retire, the latter not being eligible for re-election for one year. In saying that the Committee tenders its grateful thanks it should be stressed that this is no mere formality in the case of Miss Anne Baker, Miss Ena Grossmith, Miss Gladys Rolfe and Mr. Spencer Dyke ; they have served at a period when there was plenty of work to be done and have given their time and energy cheerfully.

The same applies to the Chairman of the Committee, Mr. Theodore Holland, who retires after two years invaluable service in that office. Having been President in 1936-7, he has actually presided over the Committee for three years ; during his term of office the new Club Rules were drafted and the Club Room made available. These are only some of the many ways in which the Club has benefited so greatly during this period, largely through his personal interest and work.

The Hon. Treasurer, the Hon. Assistant Treasurer, the Hon. Sec. and

Hon. Assistant Secs. also retire, but are eligible for re-election. The Hon. Secretary, Mr. Brian Nash, has been mobilised and the Club assures him of its best wishes.

Since the Club Year now runs concurrently with the Academic Year this report covers a period of nine months only. At the present time it is impossible to forecast the future turn of events and some curtailment of the Club's activities may become necessary. All members however will support those guiding the Club's course in their fixed determination to carry on.

R.A.M. Club

Annual Dinner, June 23

The Annual Dinner of the R.A.M. Club, celebrating its Jubilee Year, was held at Grosvenor House on Friday, June 23, the President, Professor Stanley Marchant, being in the chair. Among the distinguished company of members and guests, numbering 290, were :

H.R.H. The Princess Alice, Countess of Athlone and Major-General The Rt. Hon. The Earl of Athlone, Sir Hugh Allen, The Rt. Hon. The Earl and Countess of Bessborough, Lieut.-General Sir G. Sidney and Lady Clive, Sir Henry and Lady Dale, Baroness de Bush, The Rt. Hon. Lord and Lady Horder, Sir James and Lady Jeans, Sir Humphrey Milford, The Rt. Hon. Lord Palmer, Baron Albert Profumo, Sir Harry and Lady Joan Verney and Sir Stanley and Lady Woodwark.

Following the usual loyal toasts, the Chairman proposed that of H.R.H. The Duke of Connaught and Strathearn, President of the Royal Academy of Music. Other speakers were : Miss Ena Grossmith, *The Sister Arts and Sciences*, reply by Sir Stanley Woodwark ; Sir Hugh Allen, *The Royal Academy of Music and the R.A.M. Club*, reply by the President of the Club, Professor Stanley Marchant, who, after reading a telegram received from H.R.H. The Duke of Connaught, gave a brief resumé of the history of the Club from its earliest days, through times of uncertainty down to its present Jubilee, which saw it in a position of stability and a power for good which, he said, was the result of the devoted work of its successive officers and members. *The Guests* was proposed by Alfred J. Waley, Esq., and response was made by Major-General The Rt. Hon. The Earl of Athlone and by The Rt. Hon. The Earl of Bessborough. Sir James Jeans followed with *The President of the R.A.M. Club*, paying tribute to Professor Marchant as an important figure in music who, he said, would always have important work to do.

Notes about Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.

Address : 91, Crane Street, Salisbury, Wilts.)

MISS LEILA GOULDEN, a former pupil of Miss Isobel Gray, has recently obtained her M.D.C.M. at the McGill University and is now connected with the Royal Victoria Hospital, Montreal.

MR. H. CROFT JACKSON has graduated B. Mus. (*Dunelm*) and in July he was appointed Organist and Choirmaster of St. Magnus Cathedral, Kirkwall, Orkney.

MISS JEAN CALEY and MISS HELEN PIENA gave a two-piano recital at Toynbee Hall during June which included Herbert Murrill's arrangement of Walton's Waltz from *Facade*. Miss Piena also recently gave a lecture-recital on *Elizabethan Ayres and Dances* to the International Society of London and has been asked to write a Short History of Music for a General Knowledge Series to be issued by Odham's.

MR. THEODORE HOLLAND'S *Suite in D* for Viola and Piano was performed by Miss Helga White and Miss Iris Greep on July 8 at the Society of Women Musicians.

MR. GEOFFREY DUNN directed for the third time the Pollards Opera, at the biennial festival which took place last July in Essex. He sang leading roles, translated and produced Gluck's *The Pilgrims of Mecca* and Alessandro Scarlatti's *The Triumph of Virtue*. This was the first performance in England of the Gluck opera, the Scarlatti having been performed at the previous Pollards Opera of 1937.

MR. E. BRYAN GIPPS gave a violin duet recital with Miss Molly Harms at the Royal Pavilion, Brighton on June 6, and also gave Lecture-recitals at Athelstan School, Folkestone, July 7, and at Dover College, July 12.

MISS JANE D. DAWKINS broadcast pianoforte solos by West Country composers during June, and also took part in a recital given by pupils of Mr. Frederick Moore at Wigmore Hall.

MISS NAOMI PAPÉ conducted combined choirs at a choral concert given in King William's Town, South Africa on August 20, and also sang arias from Mendelssohn's *Elijah*. As Assessor Member of the Eastern Province, S.A., she attended the Music Examinations Committee meetings of the University of South Africa which were held in Pretoria during September.

MR. JOHN BOOTH adjudicated vocal and choral classes at the Lytham and St. Annes Festival at Cleethorpes in June. Despite depleted numbers owing to evacuation from danger areas and other causes due to the war, his ladies' choir, *The Florian Lady Singers*, will continue their activities.

MR. WILLIAM ALWYN'S *French Suite* was performed by the Lyra Quartet at the R.C.M. Emergency Concert on November 8.

New Publications

- An Introduction to Psychology for Music Teachers (O.U.P.)
Tobias Matthay
- "Steps to Success" 5 easy pieces for Piano (Augener) } *Barbara*
Kirkby-Mason
- Second Duet Album 5 easy pieces for Piano (Bosworth)
- Fugue à la Gigue *Bach*
 arranged for two Pianos (Ashdown) *C. H. Stuart Duncan*
- New Nursery Jingles (Curwen) } *Elizabeth Barnard*
- Echo and Refrain Songs (Stainer and Bell) }
- A Child's Calendar—12 little songs—(Stainer and Bell)
 Words and Music by *Lilias Weir*
- Valsette — for Piano (Curwen) *William E. Fowler*

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town members and 5s. for Country and Student members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

As the Club Year now runs concurrently with the Academic Year subscriptions will in future be due annually on 1st October. It has therefore been decided that current subscriptions, paid or payable on 1st January, 1939, need not be renewed until 1st October, 1940. As this concession is some strain on the finances of the Club, the Hon. Treasurer would be glad to receive all outstanding subscriptions as soon as possible.

Notices

- 1.—*The R.A.M. Magazine* is published three times a year and is sent gratis to all members on the roll of R.A.M. Club.
- 2.—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.
- 3.—New Publications by members are chronicled but not reviewed.
- 4.—All items for insertion should be sent to the Editor of *The R.A.M. Magazine*, Royal Academy of Music, York Gate, N.W.1. or to 91, Crane Street, Salisbury, Wilts.

The Committee beg to intimate that Ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr. H. L. Southgate at the *Royal Academy of Music*.

N.B.—Tickets for Meetings at the Academy must be obtained beforehand, as money for guests' tickets may be paid at the door. Disregard of this rule may lead to refusal of admittance.

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